

# MUSICAL GAZETTE

An Independent Journal of Musical Events,

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 34.]

SATURDAY, AUGUST 22, 1857.

[PRICE 3D.]



## WORCESTER MUSICAL FESTIVAL,

August 25th, 26th, 27th, and 28th, 1857.

Principal Vocalists:—

MADAME CLARA NOVELLO,

MISS GILBERT, MRS. C. HEPWORTH,

MISS LOUISA VINNING, MADAME WEISS,

MISS PALMER, MISS DOLBY;

SIGNOR GARDONI, MR. MONTEM SMITH,

MR. SIMS REEVES, MR. WEISS,

MR. THOMAS, and HERR FORMES.

Conductor—MR. DONE.

The Band and Chorus will exceed 300 performers.

On Tuesday morning, August 25,

FULL CATHEDRAL SERVICE,

with Handel's "Grand Dettingen Te Deum," and Anthems by Mendelssohn and Dr. G. Elvey.

On Wednesday morning, August 26,

MENDELSSOHN'S "ELIJAH."

On Thursday morning, August 27,

MENDELSSOHN'S "HYMN OF PRAISE,"

and Selections from COSTA'S "ELI" and HANDEL'S "ISRAEL IN EGYPT."

On Friday morning, August 28,

HANDEL'S "MESSIAH."

MISCELLANEOUS CONCERTS in the College Hall, on Tuesday, Wednesday, and Thursday evenings, including on Tuesday evening, Mendelssohn's symphony in A minor, Hatton's cantata *Robin Hood*, and Beethoven's overture, *Egmont*. On Wednesday evening, selection from *Der Freischütz*, and Beethoven's symphony No. 8. On Thursday evening, selection from the works of Mozart, F. Mori's overture from MS. opera, *La peste di Firenze*, and Macfarren's cantata, *May Day*. On each evening there will be a choice selection from the musical productions of the most eminent composers.

Programmes will be forwarded on application to the Honorary Secretary, Rev. R. Serjeant, 10, Edgar-street, Worcester, to whom all communications are requested to be addressed.

### SPECIAL RAILWAY ARRANGEMENTS.

Oxford, Worcester, and Wolverhampton Company. Tickets will be issued at one fare for the double journey to and from Worcester, to be available from August 24 to 29 inclusive. A special train will leave Worcester each evening after the concerts, at about 11.30 for the towns north of Worcester, and south as far as Evesham.

\* London and North-Western Railway Company. Return tickets will be issued at the stations on this line, available for returning on any day during the week of the Festival.

\* South Wales Railway Company. \* Hereford and Gloucester Railway, and \* Midland Railway Company. Return tickets will be issued at all the stations on these lines by any of the ordinary trains from August 25 to 28 inclusive, by which persons may return on any day, up to and including the last day of the Festival.

\* Parties can be booked through to Worcester by any of these lines.

## HER MAJESTY'S THEATRE.

Two Extra Performances only, at Reduced Prices. on Friday, Sept. 18, and Saturday, Sept. 19, with Piccolomini, Spezia, Ortolani, Giuglini, Vialletti, Rossi, Beneventano, and Belletti.

Two Extra Performances will be given on Friday and Saturday Evenings, the 18th and 19th of Sept., when will be presented

LA TRAVIATA and IL DON GIOVANNI.

Prices:—Boxes to accommodate four persons, grand tier, pit tier, and one pair, £2 2s.; two pair, £1 1s.; three pair, 15s.; pit stalls, 10s. 6d.; pit, 3s. 6d.; gallery stalls, 3s. 6d.; and gallery, 2s.

## HER MAJESTY'S THEATRE.

Provincial Tour.—Liverpool, Bath, Bristol, Plymouth, Edinburgh, Glasgow, and Dublin.—Italian opera.—Piccolomini, Spezia, Poma, Fazio, Ortolani; Belletti, Belart, Beneventano, Rossi, Mercuriali, Aldi, and Giuglini will appear—at Plymouth, from the 26th to the 28th of August; Liverpool, from the 31st of August to the 4th of September; Glasgow, on the 7th, 9th, and 11th of September; Edinburgh, on the 8th and 10th of September; Harrogate (Concert), on the 14th September; Norwich, on the 15th and 16th of September; Leamington, on the 22nd of September; Cheltenham, on the 24th of September; Brighton, on the 28th of September; Reading, on the 29th of September; Dublin, on the 12th of October.

## ROYAL ITALIAN OPERA,

Dublin, Liverpool, Manchester, Birmingham. — Madame Bosio, Mdle. Parepa, Madame Didiée, Madame Tagliafico, and Mdle. Victoire Balfe; Signor Gardoni, Signor Neri-Baraldi, Signor Graziani, Signor Tagliafico, Mons. Zeller, Signor Polonini, and Signor Ronconi. The above artistes of the Royal Italian Opera will perform in Manchester, from the 22nd to the 26th of August; and in Birmingham, from the 31st of August to the 2nd of September, when the following operas will be given:—*Il Trovatore*, *La Traviata*, *La Favorita*, *La Sonnambula*, *Lucia di Lammermoor*, *Fra Diavolo*, *I Puritani*, *Il Barbiere di Siviglia*, *L'Elisir d'Amore*, and *Rigoletto*. These operas will be produced with all the well-known completeness of the Royal Italian Opera, and mounted with the splendid costumes and appointments of that celebrated establishment. Conductor, Mr. Alfred Mellon. Prompter—Signor Monterasi. Acting and Stage Manager—Mr. A. Harris.

## THEATRE ROYAL, PRINCESS'S.—

Italian Opera.—Monday, August 24.—A Series of 12 consecutive representations of Italian Operas, at Playhouse Prices, will commence on Monday, Aug. 24, supported by Mdme. Grisi, Mdme. Albani, and Mdme. Gassier; Signor Mario, Signor, Dragone (his first appearance in England), Herr Reichardt, Mr. Tennant, Herr Formes, and other eminent artistes, with superior orchestra and chorus. Conductor, Signor Schira.

On Monday, August 24, LA TRAVIATA; Tuesday, NORMA; Wednesday, RIGOLETTO.

Prices—dress circle, 7s.; boxes, 5s.; pit, 3s.; stalls, 10s. 6d.; gallery, 1s. 6d.; gallery stalls, 4s. Private boxes, from one guinea upwards, to be had of Ormer, Beale, and Co., Regent-street; Chappell's, and Mitchell's, Bond-street; Sams's, St. James's-street; at the box-office of the theatre; and of the principal libraries and music-sellers.

## Mr. LIMPUS and Mr. Grattan KELLY

beg to announce that they have commenced a series of popular CONCERTS at the Lecture Hall of the Dublin Mechanics' Institute, and will be glad to receive applications for engagements from artists of known respectability and talent. Address, Mr. Limpus, 110, Marlborough-street, Dublin.



## NORFOLK AND NORWICH MUSICAL FESTIVAL,

In aid of the principal Charities in Norfolk and Norwich, under the patronage of the Queen, the Prince Consort, the Duchess of Kent, the Duchess of Cambridge, and the Duke of Cambridge.

Conductor . . . MR. BENEDICT.

On Tuesday, Wednesday, and Thursday evenings, the 15th, 16th, and 17th of September, GRAND MISCELLANEOUS CONCERTS,

including

SPOHR'S SYMPHONY, THE SEASONS,

HOWARD GLOVER'S TAM O'SHANTER,

A portion of PIERSON'S FAUST,

and choice selections from the musical productions of other eminent composers.

On Wednesday morning, the 16th of September,

SPOHR'S SACRED CANTATA,

"GOD, THOU ART GREAT;"

MENDELSSOHN'S LOBGESANG, or Hymn of Praise,

and

MOZART'S REQUIEM.

On Thursday morning, the 17th of September,

BEETHOVEN'S MOUNT OF OLIVES,

and

HAYDN'S SEASONS.

On Friday morning, the 18th of September,

THE MESSIAH.

Principal Singers:—

MADAME CLARA NOVELLO,

MDLLE. LEONHARDI

(her first appearance in England),

MADAME WEISS, MRS. LOCKEY,

and

MDLLE. PICCOLOMINI;

SIGNOR GARDONI, SIGNOR GIUGLINI,

MR. LOCKEY, MR. MIRANDA,

MR. WEISS, and SIGNOR BELLETTI.

The Band will include the most eminent professors from London, and comprising the Chorus, will consist of nearly

FOUR HUNDRED PERFORMERS.

On Friday evening, the 18th of September,

A FANCY DRESS BALL,

the Ball Band being conducted by Mr. Weippert.

The performances and ball will be in St. Andrew's Hall.

RAILWAY ARRANGEMENTS.—Arrangements have been made with the Eastern Counties Railway Company to afford every facility to strangers visiting the festival. Single fare tickets, for first and second class passengers, will be issued, available for return on the day of issue, from Yarmouth, Lowestoft, Ipswich, Bury, Cambridge, Peterborough, Lynn, Fakenham, Halesworth, and Harleston, and all intermediate stations, on Tuesday, Wednesday, Thursday, and Friday, in the festival week; and ordinary return tickets, issued on the same days and from the same places, will be available for return up to and including Saturday, the 19th of September. A special train of first and second class carriages will arrive at Norwich at 11 a.m. in time for the morning performance, on Wednesday, Thursday, and Friday, in the festival week.

ROGER KERBISON, } Hon. Secs.  
J. B. MORGAN, }



## Musical Announcements.

### To MUSIC and SINGING MASTERS.

Advantageous.—The principal of a metropolitan college of high repute, will be happy to BOARD and EDUCATE most liberally the Son of, or a Pupil introduced by, a professor of the above science, in return for his services twice or thrice a week. Address, with references, to F.A.E., Evans's library, Clapham.

### ORGAN PRACTICE WANTED,

by a gentleman, who would give his services, afternoon or evening, as an equivalent. Address J.A.T., at John Burnett's library and advertising agency, Camberwell-gate.

To be DISPOSED of, immediately,

**An Excellent Musical Connexion,** combined with an ORGANIST'S SITUATION, in the neighbourhood of London. Address A.B., care of Mr. Jewell, 104, Great Russell-street, Bloomsbury, W.C.

### MR. and MRS. PAGET (R.A.M.),

BASS and CONTRALTO,  
17, WINCHESTER-PLACE, PENTONVILLE, N.

### MISS MESSENT has REMOVED

to 13, HINDE-STREET, MANCHESTER-SQUARE.

### THE BROUSIL FAMILY,

patronised by Her Most Gracious Majesty, H.R.H. the Prince Consort, and the Royal Family.—All letters and applications to be made to Herr Brousil, care of Mr. Chas. Jefferys, 21, Soho-square, London.

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

**Great National Standard Theatre,** Shoreditch. Proprietor, Mr. John Douglass.—Mr. and Mrs. SIMS REEVES will appear for eighteen nights, commencing on Monday, September 7.

## Musical Publications.

All who attend the NORWICH MUSICAL FESTIVAL should provide themselves with

### HANDBOOKS of the ORATORIOS, &c.

The most complete editions are those published by Robert Cocks and Co., and may be had of all music-sellers and booksellers. The Festival edition of the "Messiah," from Mozart's score, 1s. 4d.; handbook edition, 2s.; the people's edition, 3s. 6d.; folio copy, 15s.; ditto, with appendix, &c., 18s.—the "Oratorio," 2s.—Mozart's Twelfth Service (Mass), 2s.—Mozart's "Requiem," 2s. N.B. These are John Bishop's celebrated arrangements, from a copy of which Madame Jenny Goldschmidt-Lind sang, &c., "Messiah" and the "Oratorio." Complete lists of all the oratorios, &c., published, together with specimen pages, may be had gratis and postage free.

London: ROBERT COCKS and Co., New Burlington-street, and of all music-sellers.

### "WE MEET AGAIN TO-MORROW."

Ballad. Composed by EDWARD F. RIMBAULT, LL.D., 2s. "Truthful sentiment in expressive melody cannot fail to be always well received."—"The harp of the Troubadour." Ballad. Poetry by Harry Stoe Vandyk; music by Edward F. Rimbault, LL.D., 2s.—"Perhaps it's as well as it is." Comic ballad. The poetry by James Bruton, Esq.; music by Edward F. Rimbault, LL.D., 2s. "Immaculate, smart, and lively, and received with applause in all circles."

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FOR THE PIANOFORTE has enjoyed a more extensive popularity and commanded a larger sale than ever fell to the lot of any similar work. 150 large editions have been already disposed of, and the inquiry for it continues to increase. The great popularity of the Modern Instructions admits of an easy explanation. Hamilton was eminently qualified for the compilation of such a work, not only from his varied acquirements, large resources, and accurate knowledge, but still more from the logical method which prevailed in all he did. His mature judgment always truly dictated what exactly, according to the pupil's previous knowledge, ought to be said, and his large didactic experience and tact in elucidation always suggested the best method of saying it. Hence his name has (as it has been observed) found a place beside those of Mrs. Barbauld, Lindley Murray, Pinnoek, Chambers, and the very few others who have won a lasting reputation by contributing to the supply of the intellectual needs of children. Enlarged by Carl Czerny. 62 large folio pages, price only 4s. Also, Hamilton's Modern Instructions for Singing, 5s.

London: ROBERT COCKS and Co., New Burlington-street; and of all music-sellers and booksellers.

### LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora," 2, "The Nervous Irish Maid," 3, "Song of the Mermaid," 4, "Take this Heart," 5, "Mawrye Mavourneen," 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s.

London: Metzler and Co., 35, 37, and 38, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

### WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Third Edition.—Sung by Miss Poole.

### "KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 210, Regent-street.

## Musical Instruments.

### To the Music Trade and Profession.—

THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

## Miscellaneous.

### The Mutual Life Assurance Society,

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Established 1834.

This is a purely Mutual Life Assurance Society, with a Capital of more than £280,000 invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the Members. The Assurances in force are £1,260,000, and the Income upwards of £55,000 per annum.

Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the Report, General Cash Account, and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.

### HOLLOWAY'S OINTMENT & PILLS,

for the cure of bad legs, sores, and wounds.—The extraordinary number of cures effected by Holloway's Ointment and Pills would appear incredible if they were not vouched for by the patients themselves, who, grateful for the benefit received from this wonderful Ointment, permit the facts to appear before a discerning public. These remedies, if used conjointly, will cure old wounds, ulcers, and scrofulous sores, if of many years standing; and for erysipelas, and other diseases of the skin, they are equally beneficial.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

### VIA LONDON & NORTH-WESTERN RAILWAY.

### MARCUS'S SUMMER EXCURSIONS

from the EUSTON-SQUARE STATION at 10.40 a.m., on MONDAYS, August the 27th and 31st, returning either August the 31st or September the 7th, as per bill. Fares:—To Leamington or Coventry and back, 18s. and 8s.; Birmingham, 20s. and 9s. 6d.; Wolverhampton, 22s. 6d. and 10s. 6d.; Shrewsbury or Wellington, 27s. 6d. and 13s.; Chester, 33s. and 15s.; Huddersfield, 37s. and 20s.; Preston, 40s. and 22s. 6d.; Stafford, 22s. and 12s.; Liverpool or Manchester, 37s. and 17s.; (Bangor or Conway, 42s. and 22s., at 6.20 a.m.) Observe.—The London and North-Western line is the only direct route to the Art Treasures' Exhibition, Manchester. Tickets and bills may be had of Henry R. Marcus, 22, Crosby Hall Chambers, 25, Bishopsgate-street, within, City. Be sure to obtain tickets by Marcus's special trains from Euston Station. Originator of excursion trains for the people.

## Exhibitions, &c.

### Crystal Palace.—The Great Fountains.

The next DISPLAY of the GREAT FOUNTAINS will take place on Saturday, the 29th August, at half-past 4. Doors open at 12. Admission half-a-crown, children 1s. The display on this occasion will include the nine basins of the upper system, the water temples, the cascades, the great waterfalls, the dancing fountains, and the numerous other groups in the grand basins, including the centre jets, which play to the height of over 200 feet. The ordinary and extra trains will run from London-bridge Terminus as usual.

### MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 3 o'clock.

### Mr. ALBERT SMITH'S MONT BLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

### MONT BLANC will close this evening.

### RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains.—Nijni Novgorod during the Fair.—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

### EXHIBITING at the Adelaide Gallery,

Lowther-arcade, Strand.—"Prince," the GIANT AMERICAN BLOODHOUND, the king of all dogs, and pronounced by naturalists, artists, &c., the greatest animal curiosity living. His gigantic form, prodigious strength, matchless beauty, and perfect training, are the admiration of all. 1s. admission. Gentlemen desiring the breed, please apply to the exhibitor. "Prince" is for Sale.



## NOTICES, &amp;c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.  
G. E. H.—Rectified.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-venders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

## THE MUSICAL GAZETTE

SATURDAY, AUGUST 22, 1857.

\* There are at present two enterprises connected with theatrical property which would give the speculator more than the usual chance of success. One is the establishment of an Italian Opera which shall appeal for support to the bulk of the mercantile and middle classes. The enterprise would be a bold one, and would require a heavy stake and a steady hand; but those who can read the signs of the times and the indications of public opinion, have long felt that, with the above requisites, success would be next to certain. When it was announced, ten years ago, that there was to be another Italian Opera, it was hoped that the long required desideratum of a foreign theatre, which should be open to the public at large, was at length about to be supplied to them; but the Italian artists who originated the scheme, unacquainted with the state of public opinion,—pampered with the admiration of the great, and disdaining to exhibit their talents before the 'shopocracy,' proclaimed the subscription and exclusion prices, and thus missed the chance of a success which would possibly have been without precedent in theatrical annals. The result of this rash and ill-judged enterprise was just what might have been anticipated. If it be true that the loss on the first season was 34,000*l.*, (as has been repeatedly stated,) or, between four and five hundred pounds a night, it is pretty clear that the money raised by the subscription must have been expended in preparation, and the theatre thus placed in a state of irretrievable insolvency before the doors were opened. \*The ignorance and infatuated servility of the founders and lessees of this establishment have still left the field open to the wealthy and independent capitalist. The re-opening of Her Majesty's theatre has produced a revival of the old protective system, and the work of rivalry and mutual destruction has recommenced with as much vigour as ever.

Whatever may be the system of management adopted at the new Royal Italian Opera house, the experiment of a lyrical theatre of splendour and completeness, which shall be open to the mercantile and middle classes, cannot be much longer delayed. Experience has shown to what extent cheapness and excellence may be united, and the success of last year's brief experiment at Drury Lane affords another palpable foreshadowing of the "coming event." The other speculation to which we have alluded is a lyrical theatre in the native language; but a foreign opera would give the native writer of real talent quite as good a

chance as an opera in the English language, provided the establishment were complete in its appointments, and managed with sound judgement and public spirit. From the two Italian operas, as at present constituted, the native writer has nothing to hope. It is to the middle classes that he must look for support. It is certain, however, that the native writers are at present unequal alone to support a lyrical theatre. Foreign aid, creative and executive, will be absolutely necessary, and it will be of little importance whether the opera be in the native language or not.

It is an acknowledged fact that the taste of the middle classes is considerably in advance of that of the upper ranks. Among the latter there exists but little taste for German lyrical music, and none whatever for the sacred drama. The better knowledge of the middle ranks would at once appear in the general superiority of the annual programmes of the new establishment to those of the present theatres. Whatever the result might be to the native writer, he must be contented, for the present, to share his laurels with the foreigner. It is to the removal of the prohibitive subscription, and the appeal thus opened to the general public and intelligent musical classes, on which the native writer must rest his hopes, and not on the language in which his music is to be expressed. It is probable that, at present, a foreign opera would be the safer experiment, as public opinion is more in favor of that than of an English lyrical theatre; and if we advocate the former rather than the latter, it is because, in so novel, important, and costly an enterprise, it would be better to keep as far as possible, within the current of public opinion.

The most desirable basis for such an establishment would be a *cheap subscription*, on the model of the Sacred Harmonic Society. The success of this institution would afford an excellent example for the experiment. The two Sacred Harmonic Societies, at one time, numbered together nearly 1200 subscribers. A lyrical theatre of first-rate excellence, established on a secure basis, might safely reckon on a couple of thousand. Let us suppose a season of six months, with three or four nights a week, one of which shall be a subscription night. Now, taking the prices for the open nights at 7*s.* the boxes, and 4*s.* the pit, and the subscription nights at the rate of 4*s.* the boxes, and 2*s.* 6*d.* the pit, or three guineas for a season subscription to the latter, and five to the former, the number of subscribers being 1200 to the pit, and 800 to the boxes, the result would be, at a rough calculation, about 7000*l.* annual revenue to the theatre, and this would be obtained without interfering materially, or even perceptibly with the revenue derived from the open nights, because the subscription would come from a different class of people. Out of a body of 2000, a responsible committee could be secured. This plan for a new theatre would, at least, be worth trying. There is no objection, *per se*, to a subscription. The evil has arisen, first, from the rigorous system of exclusion on which it has been hitherto based, and secondly, from its enabling an irresponsible lessee to trade on a false capital by anticipating the revenues and mortgaging the property of the theatre. It is to be hoped, therefore, that before a shilling is subscribed for a third lyrical theatre, ample security will be required that the finances be not only raised, but managed on a better system than that which has so long disgraced both the foreign theatres, and involved them in alternate or mutual destruction. To those who purchase shares in theatrical property for the sake of the privileges it may give them, it would be a far greater temptation to secure for the sum of two or three pounds, the *entrée* for twenty or thirty nights, than to call on them for ten times the sum in shares, neither principal nor interest of which they are ever likely to see again.

After a sound financial system was established, the main

\* These remarks on "A National Opera" are in continuation of our last week's article.

difficulty would be to preserve the character of the theatre as a protector and trustee of native art; for the new establishment would immediately be besieged by a crowd of aspirants who would quickly turn the theatre, like the Society of British Musicians, into anything but a mirror of the national honour: nor is it easy to see, even with a free committee, how such a fate may be averted from an establishment so liable, from its nature, to this kind of abuse and favoritism. The old fallacy of encouragement to untried writers must be entirely abandoned, as being the business of an academy, not of an institution professing to give the world what the country possesses of matured and acknowledged excellence. How is it, that with the quantity of musical talent of all kinds now existing in England, these societies have not contrived to obtain for their *protégés* a more honorable position in public opinion? Let the reader reflect on this anomaly. It is easy to build temples to national genius; but a century of experience has failed to show us how to preserve them to their proper uses, and keep their altars undefiled by ignorance, presumption, and imposture. Prizes and rewards are undoubtedly necessary in every kind and stage of education—in every arena of emulation and ambition, from the boy learning to read and write to the genius and scholar who contributes to the literature of his country—from the tyro taking his first lesson in harmony and counterpoint, to the author of the sacred and lyrical drama, and holder of the ear of posterity, but to select the high priests of our temple of national music from tyros and academicians is like going to Eton or Harrow for specimens of the national literature.

Such are some of the obstacles which native writers of real talent will have to encounter at an institution set up expressly for the acknowledgment of their claims, nor are free electoral bodies nor responsible committees alone sufficient to remove these obstacles. The rigid surveillance of public opinion is as needful in art institutes as in political ones: it is equally the life-blood of both. The Philharmonic and the Sacred Harmonic Societies have probably the finest audiences in Europe, and, with such an ordeal, far more might have been done for native music. If the Philharmonic has ruined its finances by ignorance, and blotted its fame by professional pride and empiricism, it is probable, on the other hand, that had the Sacred Harmonic Society employed more musicians of talent and experience in the direction, that, with its classical audiences, its ample revenues and liberal use of them, it would not have overlooked, as it has certainly done, the claims of so many of our talented writers. At the Philharmonic, with its forty electors, little could be looked for but a packed and irresponsible committee. The Society can never be safe from insolvency till the electoral body is increased, and extended to other classes of the subscribers besides professors, to whom it is at present confined. In short, to return to the point from which we started, the first requisite to a reform in these societies is a more judicious fusion of the mercantile with the musical element than they have yet had the good fortune to possess. While the *financier* is the pilot of the institute, to keep it from the shoals and quicksands of debt and insolvency, the musician is the navigator to direct its course over the high seas of time to the haven of security and honour. Ignorance and sectarianism have been the cause of the mistakes at Exeter Hall. Courtly subserviency and professional pride have been the bane of the Philharmonic. The puritanism of the Exeter Hall directors has been at once the cause and drawback of the success of the Sacred Harmonic Society. When the dissenters resolved to exchange the love-meetings and other abortive practices of the conventicle for Handel and the music-halls, they did honour to themselves and the age; but still

they brought too much bigotry with them to follow their new and ennobling impulse to its ultimate results. Hence the music of the Catholic Church, with its mines of inspiration, has hitherto been all but a sealed book to these sectarians, who will listen to nothing but Handel and the minstrelsy of the Reformation. Of the thirty masses of Haydn and Mozart, just half-a-dozen have been tried, and at a financial loss which rendered any further step in the same direction impolitic. At the end of twenty years, public opinion forced on the society the production of Mozart's *Requiem*. The *Passione* of Haydn, considered one of his finest works, is scarcely known to the public more than by name, while the ample field of Italian church music remains totally unexplored.\* But what purpose would it serve for the management of the society to expend money in presenting the music of the Italian church to their subscribers and the public, when the deep-dyed puritanism at the Hall would cast the gorge at it as so much popish abomination? We do not blame the committee for these omissions; these gentlemen must, of course, be guided by the temper of the subscribers; but it would be as well if, instead of laying claim to the character of public instructors, they would be satisfied to pass for what they are—the nominees of a set of respectable ladies and gentlemen in the exercise of their undoubted right to amuse themselves in their own way, although their tastes may be neither quite so refined, nor their devotion quite so elevated, as they may think.

Nor are there wanting in these high commission courts of art those who are for establishing a musical *corvée*, and levying black mail on the time and exertions of others, to be sacrificed on the high altar of the Muses, or, worse still, on that of aristocratical pride and exclusiveness. It is the "fourth estate" that must, here, as elsewhere,—in small things as well as in great—effect the required reformation.

We have thus seen the conditions on which the native writer of real and acknowledged talent may hope for encouragement at a lyrical theatre, fairly opened to the bulk of the public. If he write above the popular taste (a common case with men of real genius), the theatre can support him only at an injury to its funds, and one of the main difficulties of the management would consist in selecting the proper objects for this sacrifice of Mammon to the Muse—of money to reputation. While the true votary must be admitted to the shrine, the temple must be kept carefully clear of *incubi*; and here would be the test of the judgment and integrity of the directors: a national opera is neither an academy for tyros nor an hospital for the paupers of the brain. This species of public spirit and discriminating power must not be looked for from private lessees and capitalists, whose attention will naturally be directed exclusively to their treasury, and the means of supplying it; but where the property, the funds, and the responsibility of the institute are public, and divided among a large body of subscribers, the matter is widely different. Here we might expect that the eternal reference to the subject of 'supply,' would be sometimes exchanged for considerations of more permanent and national interest. If such efforts as these have failed at the Hall, it is, as we have said, because, from the want of musical talent and experience in the management, they have not always been made in the right direction.

It would be a speculation more curious than useful at present, to inquire who, among our native opera writers, would stand the

\* The writer of these remarks was informed by Mr. Vincent Novello that he had no doubt that there were requiems of Haydn's among the Esterhazy papers. A few hundreds would not have been missed by the society in disinterring these works, or even in ascertaining whether they existed or not.



best chance of encouragement at a theatre established and directed in the manner that we have supposed. Mr. Balfe, with his dashing vivacity and Italianism, would, of course, have the largest share of patronage, precisely because he least needs it; and some of his popular operas might become a source of both fame and revenue to the theatre. Mr. Barnett, if not the most original, is certainly the most graceful and impassioned of our opera writers. If not a high priest of the temple, he is a fervid worshipper at the shrine. His music is entirely German in style, and hence its want of popularity. His three operas, *The Mountain Sylph*, *Fair Rosamond*, and *Farinelli*, together with his musical farce, *The Pet of the Petticoats* (in which the late Mrs. Fitzwilliam used to play with such inimitable humour), should, unquestionably, form part of the *répertoire* of the new theatre, for the honour, if not for the profit, of the establishment. Of Mr. Macfarren's operas, public taste has allowed us to know but little; but we suspect his music does not excite the imagination nor touch the passions so deeply as that of Mr. Barnett. No lyrical theatre, pretending to a national character, should omit Mr. Macfarren's operas, *Don Quixote*, and *Charles the Second*, from its collections, in which Mr. Loder's *Night Dancers* should certainly be included. Here would be a fair list of nationalities to share the honours of the new institute with their foreign competitors, many of whom would be surprised to find themselves in such good company.

When the popular movement which is to set this machinery in motion may be looked for is at present uncertain. If there is to be no change in the system of management at the new Italian Opera-house at Covent-garden, we must look for the same ultimate and irremediable results—mortgage, bankruptcy, and disgrace. How long is this system to last? How long are penniless capitalists and fortune hunters to be allowed to defraud their creditors and dependents by taking upon themselves the enormous responsibilities of these establishments, for the honorary privilege of subserving to the pride and exclusiveness of the aristocracy? The burning of Covent-garden theatre, and its repeated bankruptcies and failures through its brief career as an Italian opera,—the late closure and dismantling of Her Majesty's theatre, have produced a crisis in the affairs of these establishments which has already drawn public attention to the subject, and which, it is to be hoped, will result in some change and amelioration of the system. A petition to Parliament or the Crown for a commission to inquire into the past and present condition and management of these theatres, might have the effect of further rousing public attention to a matter that has now so long and so loudly called for investigation and reform. Dark as the suspicions as to the result of such an inquiry might be, the iniquity brought to light would far exceed, as we have good reason to know, the worst that might be anticipated. The following extracts from a leading article which appeared in the *Times*, on the character of a political adventurer, will serve, with the title and a few words altered, as a true and graphic sketch of these ambitious and penniless traders on the time, property, and exertions of others:—

"Call a man an operative lessee and you have done for him—a pious horror rises at the very word in the breast of every respectable merchant and honest tradesman. They begin to think of broken credit, of covenants made with scarcely a hope of keeping them—of bankruptcy, meanness and fraud;\* and if they think themselves safe from such outrages,

it is only to exchange alarm for disgust. What a low fellow an operative lessee must be! A man who has neither money, title-deeds, nor rolls, and who dares not write himself '*Armigero*' in any bill, warrant, quit-tance, or obligation. The name carries with it, black-leg associations—an odour of the turf and the Jews, and what is called low life. \* \* \* \* \* How can we trust an operative lessee? How can we admit him into the money-market? who will discount his bills? The very idea is scouted, and nobody has a word to say for him."

It is said that Covent-garden theatre is to be rebuilt by the Duke of Bedford, and that Mr. Gye is to hold the lease "on conditions." Whatever these may be, the wealth and character of the duke give fair hope that, whether the prohibitive subscription be restored or not, the annual and shameless *corvée* levied on the subordinate members of these establishments will cease. Meantime, if his Grace has any intention to meet the prevalent desire for a lyrical theatre, accessible to the wealth and intelligence of the entire community, his wealth and name (the latter illustrious in historical associations), while they would bestow an influence on the enterprise which might materially aid it, would receive, in return, an additional grace from their connection with an undertaking so important, long desired, and closely allied to the progress of art and refinement.

Of the result of abolishing the prohibitive subscription, no one can, of course, speak with certainty. The attempt would, unquestionably, be a bold and hazardous one; but, on the other hand, it is clear that the effect of restoring the old system can, at best, be but to transfer the tide of public favour from one theatre to the other, and thus keep up an eternal see-saw of ruin to those who have fortunes to lose, and of debt and disgrace to those who have neither money nor credit to stake on the enterprise.

Such is a very brief and imperfect summary of the present state and prospects of the lyrical drama in London. If no change or reformation is to be expected, no alteration of system or no investiture of money equal to the heavy risks and responsibilities of the undertaking, in a word, if the new theatre is to be set free from litigation and incumbrance, only to be again involved in debt, mortgage and infamy, a petition to the legislature to lay bare the system of fraud and iniquity (in all their details) which has so long characterised these places, might, at least, as we have said, have the effect of awakening public attention, and could hardly fail of obtaining a large and influential number of signatures. It is very generally believed that these so-called lessees are not free agents, but merely the subservient and willing vassals of the subscribers. People are constantly being told that there is 'some one behind' the ostensible director; that is, that he is supplied with funds from some of his noble and wealthy patrons, who, it is believed, give him just as much money as will secure the services of the principal singers and enable him to open the theatre. In this state of vassalage to the aristocracy, any change in the system of management or relaxation of the protective subscription is, of course, quite out of the question. Thus deprived of free agency in the management of his own property, the lessee takes the proffered aid without covenanting for the joint responsibility which should be the first condition of accepting the money. At the end of the season, comes the smash. The subscribers, having obtained their favourite annual amusement at as cheap a rate as was perhaps possible, walk off, undisturbed by any uncomfortable sense of responsibility, or broken engagements. The manager slips his neck from the noose by going into the gazette, and the *corvée* falls on the subordinate members of the establishment—the orchestra, the chorus, and the tradesmen and officials of the theatre. Such, we believe, would be found, with little variation, to be the history of our foreign theatres, from the period of their foundation. True, the fact of these gratuitous supplies from secret sources, rests on con-

\* We do not here use this word (fraud) in its collateral sense, as applied to the unpaid debts of a bankrupt; but in its direct meaning, as implying actual plunder. A system prevailed some years ago at her Majesty's theatre, of seizing a portion of the money, as it passed through the hands of an official, from the treasury to those to whom it was due. This practice, which was at last exposed in the public prints, has since ceased. Such, reader, is a sample of the details which inquiry would bring to light touching the management of these places.

lecture alone, for mystery—the resource of a weak and falling cause—envelopes these transactions in an impenetrable cloud. But the thing is probable enough. Mr. Monck Mason, who leased Her Majesty's theatre for one year, forms, we believe, the only instance, within the memory of the present generation, and possibly during the present century, of an honourable lessee of the Italian opera. This gentleman staked his fortune on the venture, and lost it. His debts are said to have been 18,000*l.*, but every farthing was paid, and he resigned his lease with a broken fortune but an unblemished character.\* Reflect on this gentleman's loss, the tremendous deficits of the first seasons of the Royal Italian Opera, and the notorious inadequacy of the capital brought into these speculations, and who can feel surprised that the lessee should sell his independence to his patrons in support of any system, however iniquitous and rotten, for a sum of money that will enable him to re-commence from year to year his career of debt and bankruptcy? What wonder that the directors of these places are regarded with contempt by every mercantile man of public integrity, and every tradesman of common honesty? In fact, the system on which the foreign theatres are managed has become so hopelessly rotten, that no capitalist will stake his money on such a venture. The evil will cease only when some one shall be found with spirit enough to decline assuming such a trust to become a vassal of the great—sagacity enough to perceive and avail himself of the prevalent and deep-seated desire for an accessible lyrical theatre, and wealth enough to maintain his credit and independence. Such are the conditions on which the public may hope to see the practices which have so long disgraced the Italian theatres abolished. The announcement of the arrangements for the new Covent-garden theatre will be looked for with considerable interest. Whatever reformation the noble proprietor may effect in the management of the theatre, there will be but little hope, as we have seen, for the native musician, until the property and funds of these establishments become public, and are no longer subject to the interest or caprice of individuals; but there is good hope that the Duke will secure the new theatre against some of the worst abuses of its predecessors. The Augean stable has been cleared by the purifying element of fire: to prevent the filth from again accumulating may be a comparatively easy task.

\* Contrast this with Mr. Delafield's bankruptcy at Covent-garden! He is the other single instance of a lessee having brought a fortune to his undertaking; yet, at the end of two years, he became a bankrupt to the amount of £90,000. How much of this enormous accumulation of debt belonged to the theatre we do not know; but, whatever it was, it remains unpaid; and, it is added, that while the annual *corvée* was being levied on the subordinate members, including the humblest officials of the theatre, this spirited, enterprising, and high-principled young gentleman was spending thousands weekly in entertaining his noble patrons and fashionable friends with regal magnificence.

## Metropolitan.

### CRYSTAL PALACE.

A grand *fête* was given on Saturday last, in aid of the funds of the Early Closing Association, the friends and supporters of which mustered in large numbers. The success of the affair has induced an announcement of repetition, and to-day and on Monday there will be plenty of extra attraction at the Crystal Palace. The outdoor amusements will comprise the games and exercises that were exhibited at the grand Scottish *fête* some few years ago in Lord Holland's park.

Upwards of eighty soldiers are to compete to-day for prizes in the Highland games and old English sports. The Scots Fusilier

Guards will furnish some bagpipes and pipers, and the juvenile band and pipers of the Caledonian Asylum will attend; the upper fountains will play twice in the day; the Vocal Association will give a concert of choral music, and the Crystal Palace band, under the direction of Mr. Manns, will perform. The great organ, erected for the Handel Festival, will roll forth its ponderous tones in the course of the afternoon, while—to return to the external amusements—cricketry and toxophiliteness will be extensively practised on the respective grounds.

There is to be another display of the great fountains on Saturday next at half-past four.

The following is the return of admissions to the Crystal Palace for six days, from August 14 to August 20:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Aug. 14	(2s. 6d.)	.. 1,015	256	1,271
Saturday	" 15	(1s.)	.. 10,245	1,789	12,034
Monday	" 17	..	.. 9,927	434	10,361
Tuesday	" 18	..	.. 9,035	558	9,593
Wednesday	" 19	..	.. 8,222	624	8,846
Thursday	" 20	..	.. 4,834	411	5,245
			43,278	4,072	47,350

THE NEW COVENT-GARDEN THEATRE AND FLOWER-MARKET.—The ruins of the old theatre are now entirely down, and the debris nearly cleared away in preparation for the new buildings to be erected on the site. These will consist of a theatre and flower-market, the area of the former of which will be about 230 feet by 120 feet, and the latter 220 feet by 75 feet. The new Covent-garden Opera-house, as we believe it is to be called, when completed, will be the largest in London, except Her Majesty's Theatre in the Haymarket. The principal entrance to it will be by a sextile portico in Bow-street, within which there is intended to be a spacious entrance-hall and grand staircase. The Queen's entrance will be in Hart-street, communicating with which are planned staircases and retiring-rooms. The stage will run parallel with Hart-street. The ceiling of the theatre, together with the fronts of the boxes, are to be constructed of the patent fibrous wood, similar to that used in the new Reading-room of the British Museum, which appears to be admirably adapted for such purpose. The backs and divisions of the upper boxes are to be so contrived that they can be removed, as also the pit tier, to admit of entire removal and occasional extension of the pit under the grand tier of boxes. The roof and supporting girders of the boxes will be of wrought iron, light and elegant in design. There are to be no columns in front of the boxes, so the view of the stage will be entirely uninterrupted. The proscenium is intended to be so constructed that it will admit of removal, so as to convert the entire building, as occasion may require, into an enormous concert-room, combining the whole of the stage space and auditory. The gallery is to extend over the principal entrance, and into the tympanum of the portico, so that no space will be lost which can be made available. The entire area to be occupied by spectators will comprise three tiers of boxes, an amphitheatre, pit, and gallery. The flower-market is planned so as to run parallel with Great Russell-street, and will form a highly-interesting portion of Mr. Gye's general scheme. It is intended to be covered by a light semi-circular iron roof 50 feet in span, the space underneath which is to be arranged in stalls for the sale of cut flowers and other floral productions. There are to be two entrances to the market, the principal one of which will be in Bow-street, adjoining the theatre, and the other from the piazza on the eastern side of Covent-garden. The designs for the structure have been prepared by Edward M. Barry, Esq., architect, under whose supervision the whole will be carried out by Messrs. Lucas, Brothers, builders, Belvedere-road, Lambeth.—*Building News.*

THE POWER OF ART.—Strange thing, Art! especially music. Out of an art, a man may be so trivial you would mistake him for an imbecile—at best a grown infant. Put him into his art, and how high he soars above you! How quietly he enters into a heaven of which he has become a denizen, and, unlocking the gates with his golden key, admits you to follow, an humble reverent visitor.—*Bulwer Lytton's New Novel.*



## BIG BEN OF WESTMINSTER.

The following is portion of a lecture delivered at the Royal Institution by Mr. E. B. Denison, on the great bell of Westminster, with some remarks on bell-making that are highly interesting:—

"I wish it to be understood that I have nothing that can be called a scientific theory of bell-founding to propound. I do not even profess to give the reasons why any particular form of bell is better than others; nor have I been able to find any one, among the best mathematicians of my acquaintance, who knows how to deal with the question mathematically. I have no doubt that the long-established form of church bells was arrived at gradually by successive deviations from some much simpler form, such as the hemispherical, or hemispheroidal, or conical; especially as bells of these forms, and of uniform thickness, always strike every body at first as very superior to the common bell, by reason of their having a deeper and more imposing tone at a short distance. Neither have I anything to say of the history of bells. The only part of their history that I am concerned with is, that in old times people knew how to make bells of a full, rich, and sweet sound; and that the art of making such bells has been sinking lower and lower, until we have seen no less than three peals in succession made by two of the only three makers of large bells in England for the Royal Exchange, and the chimes not yet allowed to play, because a perfect peal has not yet been produced. At the same time, it must not be supposed that all old bells are superior to all modern ones. It would be difficult to find a worse bell of any age than Great Tom of Oxford, which was cast nearly two centuries ago, and might be recast into a more powerful bell, with the weight so much reduced as to pay its own expenses; and I have seen much smaller bells of the same age as the Oxford bell, as unsoundly cast as the second peal at the Exchange, in which some of the bells were full of holes, distinctly visible on the surface. And further, I wish to observe that we have nothing to do at present with any question of musical notes, inasmuch as the subject is not the making of a peal of bells, which must of course be in tune with each other, but a single bell, which would have answered its purpose just as well with any other note as the E natural, which it happens to sound. I do not mean to say that it was not ascertainable beforehand that it would be of this note, as soon as the shape, size, and thickness were determined; and it is very convenient that it should be some note exactly, according to the pitch now accepted among musicians, because a bell is the most permanent of all musical instruments; and so long as this bell lives there will be no room for dispute about what was the accepted musical standard in England in the middle of the nineteenth century, assuming some record to be kept that this bell was then E natural exactly. But the problem we had to solve in making this first and largest of the five clock bells was, not to produce a bell of any given note, but to make the best bell that can be made of the given weight of 14 tons, which had been fixed long ago as the intended weight. When I say the best bell that can be made, I mean a combination of the most powerful and most pleasing sound that can be got—not, observe, the deepest; for we could get any depth of note we liked out of the given weight, by merely making the bell thinner, larger, and worse, as I shall explain further presently. All that I have to do, therefore, is to describe the observations and experiments which led me to adopt the particular form and composition which have been used for this the largest bell that has ever been cast in England. The result is, undoubtedly, a bell which gives a sound of a different quality and strength from any of the other great bells in England. Of course it is very easy to say, as some persons have said, that we have got a clapper so much larger than usual, in proportion to the bell, that the sound must needs be different. But the reply to that is equally easy: the bellfounders always make the clapper at their own discretion; and in order to make the most they can of their bells, you may be sure they will make the clapper either as large as they dare, with regard to the strength of the bell, or as large as they find it of any use to make it; because there is always a limit, beyond which you can get no more sound from a bell by increasing the clapper. In the Westminster bell we found that we could go on increasing the sound by increasing the clapper up to 13 cwt., or say 12 cwt., excluding the shank or handle of the clapper, or about  $\frac{1}{4}$ th of the weight of the bell; which is somewhat higher than the proportion found to hold in some of the great continental bells; but two or three

times as high as the usual English proportion. And if the makers of the other large bells in England have found it either useless or unsafe to put clappers into them of more than  $\frac{1}{4}$ th,  $\frac{1}{5}$ th, or  $\frac{1}{6}$ th of their weight, it certainly is not surprising that the sound of this bell should be so different from theirs, as it is observed to be. The truth is, that the difference in the size of the clapper is the consequence of the bell having a much greater power both of bearing blows and of giving out sound than usual; and if we knew nothing more about the matter than that there is one large bell in England which will advantageously bear a clapper twice as heavy in proportion as any other, it would be enough to show that there must be some essential difference between the constitution of that and other bells, which is worth investigating. The art of bellfounding having sunk so low, as is indicated by what has taken place at the Royal Exchange, and by the great bell of York being not used at all, after having cost £2000, except having the hour struck upon it by hand once a-day, it was obviously necessary to begin at the beginning, as we may say, and take nothing for granted as proper to be adopted, merely because we find it in common use now. Accordingly, when I undertook the responsibility of determining the size, and shape, and composition of these five bells, the bellfounders having refused to take any responsibility beyond that of sound casting according to orders, the Chief Commissioner of Works authorized the making of such experiments as might be required before finally determining the design and composition of the bells. Those experiments have only cost about 100*l.*, a small sum compared with the value of this one bell, and quite insignificant compared with the importance of success or failure in a national work of this kind. I may observe also, that there is no reason to believe that the art of making large bells is at present in a more flourishing state abroad than here. All the foreign bells in the great Exhibition of 1851 were bad. Sir Chas. Barry and Professor Wheatstone were requested by the Board of Works to make inquiries on the subject at the Paris Exhibition in 1855; and it appears that there is no foreign bellfounder who has cast any bell above a quarter of the weight of the Westminster bell; and the proportions of copper and tin which were stated to be used by the one who has the highest reputation, M. Hildebrand, of Paris, differ from those which I am satisfied are the best, both from the analysis of old bells of great celebrity and from my own experiments. I am equally convinced, that the French shape of bells is not only not the best, but is not so good as what may be regarded as the standard English shape. I have said already that you may get any depth of note out of a bell of any weight by making it thin enough. At first, everybody who hears a bell, like that which stood at the west end of the Exhibition of 1851, sounding with 29 cwt. very nearly the same note as our 16-ton bell, is ready to pronounce the common form of bell, with a sound-bow of  $\frac{1}{4}$ th or  $\frac{1}{5}$ th of its diameter, a very absurd waste of metal. But did it ever occur to them to consider how far they could hear that 29 cwt. hemispherical bell? It could not be heard as far as a common bell of 2 or 3 cwt.; and before you get to any great distance from a bell of that kind, the sound becomes thin and poor, and what we call in bell-founding language, potty. Up to 7 or 8 inches, these bells do very well for house-clocks, to be heard at a little distance; but nothing, in my opinion, can be worse than the bells of this shape, 2 or 3 feet in diameter, which people seem to be so fond of buying for the new-fashioned cemeteries: whether from ignorance that they will sound very differently on the top of a chapel and in a bellfounder's shop, or because they think a melancholy and unpleasant sound appropriate, or because they want to buy their noise as cheap as possible, I do not pretend to say. These bells, and thin bells of any shape, bear the same kind of relation to thick ones, as the spiral striking wires of the American clocks bear to the common hemispherical clock-bells—i.e., they have a deeper but a weaker sound, and are only fit to be heard very near. A gong is another instrument in which a deep note, and a very loud noise at a small distance, may be got with a small weight of metal; but it is quite unfit for a clock to strike upon, not merely from the character of its sound, but because it can only be roused into full vibration by an accumulation of soft blows. Gongs are made of malleable bell-metal, about 4 of copper to 1 of tin, which is malleable when cooled suddenly. The Chinese bells, some of which are very large, may be considered the next approximation towards the established form; for they are (speaking roughly) a prolate hemispheroid, but with the lip thickened;

whereby the sound is made higher in pitch but stronger, and better adapted for sounding at a distance when struck with a heavy enough hammer. But still the shape of the Chinese bells is very bad for producing sound of a pleasing quality; and generally it may be said, at least I have thought so ever since I began bell-ringing twenty-four years ago, that all bells of which the slant side is not hollowed out considerably, are deficient in musical tone. The Chinese bells are not concave but convex in the slant side. None of the European bells are so bad as that; but all the French bells that I have seen, or seen pictures of, and the great bell of St. Peter's at Rome, of which a model is exhibited, are straighter in the side than ours. According to my observation, no bell is likely to be a good one unless you could put a stick as thick as  $\frac{1}{3}$ th of the diameter between the side or waist of the bell and a straight-edge laid against the top and the bottom. There was a very marked difference between two of our experimental bells, which were alike in all other respects, except that one was straighter in the waist than the other, and that was decidedly the worst. This condition is generally satisfied by the English bells: indeed I think the fault of their shape is rather the contrary, and that they open out the mouth too much, as if the bell had been jumped down on a great anvil while it was soft, and so the mouth spread suddenly outwards. The shape which we adopted, after various experiments in both directions, is something between the shape of the great bell of Notre Dame, at Paris (of which a figured section was sent over last year by the present architect of the cathedral), and that of the great bell of Bow, which is probably much the same as that of St. Paul's, York, and Lincoln, as they all came from the same foundry in Whitechapel. Indeed, the sound-bow of this bell is fuller outside than the Paris bell, because it is thicker; so much so that a straight-edge laid externally against the top of the bell and the sound-bow would be thrown out beyond the lip; whereas, generally, such a straight line would touch the lip, and just clear the sound-bow.

(To be continued.)

#### CHORAL SERVICES

On August 16, being the tenth Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Mornington in E.	King in F. Sanctus, Hawes in F. Responses, Cooke in F.	Unison Creed.
E.—Lupton in F.	Onsley in A.	God is our hope. Greene.

CHAPEL ROYAL, ST. JAMES'S.

E.—Dr. Turner.	Nares in C.	M.—Lord, let me know } mine end. } Greene
		In Jewry. Clarke.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Roslgrave and Boyce in D.	Travers in F.	Incline thine ear. Himmell.
E.—Henley in F. Gray in B.	King in F.	When the Son of Man. Kent.

For August 23.

ST. ANDREW'S, WELLS STREET.

M.—Elvey in A. Foster in B.	Rogers in D.	Praise the Lord. Child.
A.—Battishill in G.	Ditto.	Praise the Lord. Scott.
E.—Ditto.	Gibbons in F.	God is gone up. Croft.

The choral services at St. Andrew's will be suspended from the 23rd of August until September 27.

TEMPLE CHURCH.—The service is discontinued until October.

LINCOLN'S-INN CHAPEL is closed until November.

## Theatrical.

**HAYMARKET.**—The young lady (Miss E. King) who appeared a few days ago in a vaudeville comedy, has this week undertaken Miss Reynolds' part (Mrs. Merryweather) in the new comedy of *Victims*. Of Miss King's qualifications we cannot, at present, give any very decided opinion. Ease, knowledge of the stage, and a graceful self-possession are the requisites for this part. Now these are qualities which a youthful *débutante*, apparently under twenty, cannot be expected to possess in any very high degree. Her performance was one of fair promise, but her want of self-possession was more than once painfully apparent: her action and delivery proclaim her to be a pupil of Miss Reynolds, whom we may congratulate on possessing a quick and intelligent scholar, whose tuition may, we trust, be henceforward left to time and experience. Miss King has a pretty and intelligent countenance, a finely turned form, and, if we be right as to whence she derived her tutelage, it need scarcely be added that she was gracefully costumed.

## Theatres.

PRICES. TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**DRURY LANE.**—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 7s.; Boxes, 5s.; Pit, 3s.; Stalls, 10s. 6d.; Gallery, 1s. 6d.; Gallery Stalls, 4s.; Private Boxes, from One Guinea upwards.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SOHO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.



## LEGAL.

HOME CIRCUIT.—CROYDON, AUGUST 15.  
[Before the CHIEF BARON and a Special Jury.]  
BARNETT AND ANOTHER V. READE.

The plaintiffs in this action, Messrs. Barnett and Johnstone, are well-known, the former as a dramatic author, and the latter as an actor and dramatic composer at the Strand Theatre, and the defendant is also well known as a dramatic author. The action was brought to recover damages from the defendant for having inserted a notice in the *Era* newspaper, in which he alleged that a piece about to be produced at the Strand Theatre was a piratical imitation of a work he had himself written, and the plaintiffs represented that in consequence of this notice they were prevented from taking advantage of the new Copyright Act, by selling the privilege of representing their drama to the managers of country theatres.

Mr. M. Chambers, Q.C., and Mr. Wordsworth, Q.C., appeared for the plaintiffs; Mr. E. James, Q.C., Mr. Lush, Q.C., and Mr. Prentice were counsel for the defendant.

Mr. Chambers, in opening the case to the jury, described it as one of considerable importance to dramatic authors, and he then proceeded to state the circumstances under which the action was brought. It appeared that in the beginning of the year a piece called *Les Pauvres de Paris* was produced in Paris, which excited considerable sensation, and the defendant, who is the agent for foreign authors, made a translation of this work, and registered it, in accordance with the provisions of the International Copyright Act, as his property. The plaintiffs subsequently, it appeared, jointly produced another version of the same piece under the title of *The Pride of Poverty; or, the Real Poor of London*, and it was offered to Mr. Payne, the manager of the Strand Theatre, by whom it was accepted, and the piece was announced for performance, the first time, on Monday, the 16th of February. The title of the defendant's piece it appeared was, *Poverty and Pride*, and although it was admitted by the plaintiff that both the dramas were derived from the original French piece, they contended that theirs was totally different from the defendant's, and that they only took a general idea of the character of the piece called *Les Pauvres de Paris*, and that theirs was entitled to be considered as an original production. The piece of the plaintiffs having been announced for performance on the 16th of February, it appeared that a notice was inserted in the *Era* newspaper of the previous week, which was to the effect that the piece was a piratical imitation of the defendant's work, and cautioning every one concerned to abstain from representing it under the penalty of disobeying an injunction from the Court of Chancery. This notice purported to be signed by Mr. Annesley, the attorney for the defendant, but in a letter that was subsequently written by Mr. Reade, he stated that Mr. Annesley did not sign the notice in question, but that in his hurry he had himself written his solicitor's name. The learned counsel said that the piece was played upon the day fixed; but, in consequence of all the actors being under the dread of a visit from the Lord Chancellor's tipstaff and mace, they did not perform their parts with the spirit they otherwise would have done, and this no doubt interfered a good deal with the success of the piece. The plaintiffs were also unable to avail themselves of the provisions of the Copyright Act, under which they were entitled to receive a certain amount for every night that a successful piece was played at a country theatre, the country managers, being, of course, afraid to represent the piece in question after the notice,—lest they should bring themselves in contact with the Court of Chancery. He then stated that the action was brought to recover damages that had been sustained by the plaintiffs on the matters above mentioned; and there was also a count in the declaration charging the defendant with slander, and he said that he should submit that the notice in question denying the right of the plaintiffs to the piece that was to be produced amounted in law to what was called a slander of title, for which the plaintiffs were also entitled to damages.

The Lord Chief Baron here observed that to support the allegation of a slander of title, the act must be done maliciously; and he should certainly rule that, if the person who gave such a notice as the one now referred to did so *bonâ fide*, and under the belief that the work was a piratical imitation of his own, he would not be liable under the count for slander of title.

Mr. Chambers said he should contend that the fact of the defendant having placed his attorney's name to the notice, and

making a false representation in reference to the proceedings in Chancery, were evidence of malice.

The Lord Chief Baron observed that it appeared to him that everything turned upon the fact whether the plaintiffs' was an original piece, or whether it was a mere translation from the French.

Mr. James said they had them both in court, and the defendant's work also, and they would all be read, in French and English [a laugh]. There were only seven acts to the French play [renewed laughter].

The Lord Chief Baron repeated, that there could be no slander of title if a man acted *bonâ fide* in the belief that his property had been pirated. Suppose a person had a patent for washing or mangling?

Mr. E. James: My lord, your observation applies to this play exactly [laughter].

The Lord Chief Baron said he was going to state that if anyone had a patent of this or any other description, he was quite justified in giving notice to anyone whom he considered was infringing his rights.

Mr. J. V. Johnstone was then called as a witness. He deposed that he was one of the plaintiffs in the present action, and by profession an actor and a dramatic author, and during the last few years he had written a great many dramatic pieces. He heard of the piece being played in Paris called *Les Pauvres de Paris* at the beginning of the present year, and he and Mr. Barnett subsequently wrote the drama that was played at the Strand Theatre. The French work probably was read to him. The name given to their drama was *The Pride of Poverty; or, the Real Poor of London*. [A copy of it was here produced, and identified by the witness.] Witness was the author of the drama now produced jointly with Mr. Barnett. He had never read the French original, and did not understand French, but Mr. Barnett gave him a general idea of the nature of the French piece. He was not guided by this entirely, but acted principally from his own original ideas on the portion of the piece that he wrote. When it was finished, the piece was offered to Mr. Payne, of the Strand Theatre, and he accepted it, and it was advertised for performance on Monday, the 16th of February. It was rehearsed previously, and every means was taken to get the piece up properly. It was performed on the night of the 16th, but there was a great deal of interruption, and the curtain fell five or six times during the performance. This arose from various causes. He could not say whether Mr. Reade was in the house. On the previous Saturday he had seen the notice referred to in the *Era* newspaper, and also the advertisement relating to *Les Pauvres de Paris*. He believed that every one of the actors had heard of or read the notice.

The Lord Chief Baron said they really could not go into this matter. They had nothing to do with what the actors had heard or read.

The witness then further stated that, in consequence of the notice, he was prevented from selling the right of representing the piece in question to country managers, which was a considerable source of profit to the author of a successful piece.

Cross-examined by Mr. James: I am an actor. I do what is called the heavy father business [a laugh]. I played Mr. Ralph Vernon in my own piece. There was a very good house on the first performance. Did not know that Mr. Lawrence Levy had anything to do with the theatre. I only knew Mr. Payne as the manager. The piece was played for about three weeks at the Strand Theatre. It afterwards was played at the Victoria. The manager of that theatre gave us £2. for permission to represent it [a laugh]. This was after it had been played twelve nights. The piece was not damned after it had been played about the same number of nights at the Victoria. It was as successful as such pieces generally are. The piece was never printed, and he did not register it under the Copyright Act. It took him about two days to write.

Mr. James here said it appeared to him that this evidence put an end to the plaintiff's case, for by the 8th section of that act it was specially declared that an author or other person should not be entitled to any benefit from its provisions unless certain conditions, one of which was that the work should be duly registered, were complied with.

The cross-examination of the witness, however, was continued. He said: I do not consider my piece a translation from the French. I had a general idea, and acted upon that, and I com-

sider the piece played at the Strand Theatre to be an original piece. I believe a translation of the French piece was read to me by Mr. Payne, but I swear I never saw the defendant's work before I wrote my own. The incidents and characters in our piece are different to those in the French. There was a suffocating by charcoal scene, a pistol scene, and a supper scene, and a double scene on the stage in the French piece, and so there are in ours, but the incidents are differently managed.

Mr. James: The first act ends, I believe, by one of the characters, Ravenstone, being handcuffed by the police as the drop falls, and then there is a tableau, that, of course, is not in the French original.—Witness: Certainly not [a laugh].

Mr. James: And at the conclusion of your piece, Martha, another of the characters, addresses the audience, and says, "May we, with your permission, say all right, and reckon on a repeat to-morrow night" [much laughter]. That is, of course, also "original?"—Witness: That was not in the French piece. He went on to say that the title of Mr. Reade's piece was *Poverty and Pride*, and Mr. Payne gave their piece the title of *The Pride of Poverty*; or, *The Real Poor of London*.

Cross-examination: Poisoning by charcoal was a very common incident of a play, not only in France, but at the Strand Theatre [a laugh].

Mr. James: I believe another incident in your play is where Ravenstone stuffs a table-cloth in the hole in the partition to keep the draught out, and at the same time says that there is enough wind to blow a man's teeth down his throat [laughter]. That, I suppose, is another original portion, and was not in the French piece?

Witness: It is not in the French piece.

In answer to further questions put by Mr. James, the witness said that one or two of the incidents in his play were similar to those in the French, but he considered the general character of the piece was so altered that it might fairly be considered an original production.

Mr. James: I see that while the charcoal affair is going on on one side, Ravenstone, who is on the other, the stage being divided, and forming two scenes, seems to be more sensible, for he says he shall have his supper, and proceeds to eat four ounces of boiled beef [a laugh].

Mr. Chambers: There is no *bouille* introduced in the original piece [laughter].

The witness then said that there was a fraudulent banker in his piece, and so there was in the French.

Mr. James: The only difference being, that in your piece he is a British Bank-er [laughter].

Witness: Exactly so [renewed laughter].

Mr. B. Barnett deposed that he was the joint author of the piece in question with Mr. Johnstone. He understood the French language perfectly well, and his attention was drawn to the French piece *Les Pauvres de Paris*, and he got a copy of it, and read it carefully through, and afterwards read a rough translation to Mr. Payne, and he said that it was too long, and suggested that witness and Mr. Johnstone should write a shorter drama, and upon this they wrote the one in question. They only adopted the main incidents of the French piece, and introduced altogether new characters. The comic character of their piece was a man who sold books in a barrow [a laugh]. In the French piece a sign-painter was the comic personage. He said the idea was taken from the French piece, but he considered that their own piece, notwithstanding, was quite original.

The Chief Baron, at the conclusion of Mr. Barnett's evidence, said he really thought it was quite useless to go into any more evidence. The only question was, whether the plaintiffs' piece was a piratical imitation of the other, and this could be much more easily ascertained by reading over the original French piece, and the two others.

Mr. James said he should submit that the plaintiffs had made out no case at all, and that as they had not complied with the provisions of the Copyright Act they had no property whatever in the piece in question, and had no ground of action. The question was one of considerable importance undoubtedly both to English and to foreign authors, and the defendant, as the authorized agent of the latter, and who, in that capacity, had duly registered his work, was very anxious that the point should be settled.

The Chief Baron said he was certainly of opinion that if the plaintiffs had not registered their work they had no legal property in it, and had no ground for sustaining the present action.

Mr. Chambers said that this was a question of law which he should wish to have settled.

The learned counsel on both sides then conferred together, and the result was that an arrangement was come to that the plaintiff should be nonsuited, but with the understanding that all the facts and the question of law should undergo further consideration, and if the result should be in favour of the plaintiff the nonsuit is to be set aside, and the court will be empowered to assess the damages sustained by him.

## Provincial.

DUBLIN.—The operatic performances on Thursday week were presented for the benefit of Mdlle. Victoire Balfe. The reception by the audience of Mdlle. Balfe was flattering indeed, if that can be called flattering which evidently was the honest and heartfelt expression of admiration and respect felt by all present for the wondrous genius and rare capability of this "child of song," who, at the early age of nineteen or so, has passed through the trying ordeal of a *début* both in London and Dublin with signal credit and *éclat*. In the two acts of *Sonnambula* the part of Elvino was supported by Signor Gardoni. After the opera a vocal concert took place, with pianoforte accompaniment, comprising some Irish melodies and a couple of operatic solos. The most interesting feature in this section of the entertainment was the *entrée*, for the first time these ten years, before the audience of our countryman, M. W. Balfe, whose fame as an operatic composer and musician has spread far and near on the Continent since we last saw him. On his coming forth to take his place at the pianoforte he was greeted with an enthusiasm such as an Irish audience alone knows how to make impressive.

Mr. and Mrs. Limpus have been fulfilling a most successful engagement here during the past six weeks, and have now established a new series of concerts, in conjunction with Mr. Grattan Kelly, "a local basso," at the Mechanics' Institute, in Lower Abbey-street.

The artists engaged are of the first standing in Dublin, and we have no doubt this undertaking will meet with success.

## ORGAN.

ILFRACOMBE.—ST. PHILIP AND ST. JAMES'S CHURCH.—The internal arrangements of this recently constructed edifice are nearing towards completion. A new organ has been erected; it is placed on the south side of the chancel, immediately behind the *decani* stalls. As the chamber appropriated to it has two arches, so has the organ two fronts, one facing the choir, the other the side-aisle; and the pipes being richly illuminated, have a very striking and imposing appearance. This beautiful instrument is built by Mr. Groves, of London, upon a new and novel plan of construction, technically styled the "direct action." For a general definition of the term, we give the following extract from an account of this organ in the *Musical Gazette* of July 18.\*

"Speaking of internal improvements reminds us that the system of direct action, of which we believe Mr. Groves is a staunch advocate, is employed in this organ. The plan has manifest advantages, not the least of which is, that derangement of the action can be more promptly remedied. Accidents will happen in the best-regulated organs, and we cannot think that the old roller-boards admit of the ready repair that could be applied to the direct action. We can certainly speak highly of the touch of this organ, and an inspection of the interior convinced us of the advantage of the system in point of simplicity. With some instruments we believe the direct action is obtained by a fan-like spreading of the trackers. In this case the trackers proceed from right to left at an uniform degree of obliquity, the sound-board of the great organ being at right angles with the manual."

By such an arrangement a great deal of complicated machinery is avoided, besides a proportionate saving in the expense.

The organ has two rows of keys from C to F (great and swell manuals), and contains twenty-six stops, which are arranged



in two horizontal rows immediately over the swell key-board; pedals from CCC to E (twenty-nine notes) with open pipes, 16 feet (wood for the lowest octave and metal upwards), and three composition pedals to act upon the draw-stops. The swell is of tenor C compass.

Though the position for an instrument is generally considered, by organ-builders, not to be a very favourable one, this case is nevertheless an exception, for the effect of the organ in every part of the church is most satisfactory, and its deep pedal-notes roll along the building majestically; the general quality of tone too is good; and the whole thing redounds much to the credit of its maker, being a proof specimen of Mr. Groves' abilities as an organ-builder.

The opening of this organ took place on Sunday, July 26th. Mr. J. O. Smith, a professional gentleman from Cheltenham, and organist of one of the churches there, was sojourning in the neighbourhood for the holidays, and his services sought for the occasion. Notwithstanding no public intimation had been given of the event, the attendance, both in the morning and evening, was unusually large, and the congregation seemed to enjoy the musical treat thus provided for them. Mr. Smith, after discharging the official duties of each service, delighted his hearers by the performance of several pieces of music, in which he introduced various fancy stops and combinations, producing the most beautiful effects; an original peculiarity about his style of playing, too, was both new and pleasing to us. Many expressed their disappointment on learning that this was the only opportunity they would have of hearing him perform upon the organ, as he was about to leave Ilfracombe, in order to resume his professional engagements at Cheltenham.

Miss Roberts, a young lady highly respected, and who has been conducting the singing previously to the completion of the organ, with the assistance of a small harmonium, is the organist, and discharges the duties of her office in a very satisfactory manner. The choir, though but recently formed, and consisting principally of young members, evinces already a careful training, and promises well to equal any in the north of Devon.

## Foreign.

PARIS.—Giuglini and Mario are engaged for the next season at the Italian Opera.

Madame Frezzolini has started for New York.

M. Alexandre Dumas (*filz*), M. Melesville, and M. Clairville, dramatic authors, are amongst the literary men who have received decorations this year.

Lablache has been staying for some time past at a pretty little villa at Maisons Laftite, near Paris, where he has resuscitated and regained his health, and the use of those lungs which have enabled him to vie with Stentor. He gave a farewell dinner to his friends on Saturday night, and left the next morning for Naples, in the hope that his native air may consummate the cure already so auspiciously commenced.

The great annual distribution of prizes of the "Conservatoire Impérial de Musique et de Declamation," has just taken place, and has as usual excited considerable interest in the musical circles. A young Englishwoman, of the name of Verling, carried off one of the first prizes for singing. This we believe is the first time that any English person has obtained such success at the great national musical school of France.

Dr. Hougou van Amberg, a homoeopathic doctor, brought an action on Sunday against Madame Borghi-Mamo, the cantatrice of the Opera, to obtain from her payment of 1000*fr.* for medical advice. He stated that, on the 18th of March last, the lady was suddenly seized with an extinction of her voice, and that he was called in to attend her. He prescribed, and the consequence was that she was able to sing in the evening; he visited and prescribed for her on subsequent days, and her voice regained all its power and freshness. She, however, subsequently refused to remunerate him properly for his services, and he was obliged to bring his action. Madame Borghi-Mamo represented that she had only been attacked with a slight irritation in the throat, and that, having called in the plaintiff, he had prescribed for her some aconite pills. He had called on her five times afterwards, and had ordered her more pills; but, as she had quite recovered, she did not take them. He seemed disposed to continue his

visits, but she told him that she was not in further want of his services, and asked him what she was to pay for the prescriptions he had given. The next day, to her astonishment, he claimed 1000*fr.* She thought 10*fr.* a visit would have been amply sufficient, and, as he had paid six visits, that would make 60*fr.*; but she was willing to pay 100*fr.* She added that the doctor was a Hungarian refugee, and that knowing something of music he had obtained permission to go behind the scenes of the opera, but that he had so annoyed the performers by thrusting his services on them that the permission had been retracted. She further said that, some time ago, he had made a demand of 1000*fr.* on M. Gueymard, the singer, for prescriptions not worth a tenth of the money. The tribunal declared that the doctor's claim was exaggerated, and that he must content himself with the 100*fr.* offered.

## OUR SCRAP BOOK.

### ON THE "Valse à Deux-Temps."

We take the following extract from an article in the *Madras Overland Athenæum* of March 1st, 1857. The editor, in his account of a bachelor's ball held at the Masonic-hill, Madras, on the previous Monday evening, says—

"Dancing was kept up with spirit through a series of quadrilles, waltzes, and polkas, which succeeded each other almost without an interval. We perceive the waltz *à deux-temps* has completely superseded the old German waltz. This is a pity. The latter was elegant and chaste: and perhaps the difficulty of acquiring proficiency in it, called into fashion the out of time angular and irregular shuffle which has taken its place. An ear for time and for music is a comparative rarity, we believe, among Britons as Britonesses. It would puzzle an accomplished musician to play an accompaniment in two-four time, to a strain in three-eight. Yet this is what every young lady and every young gentleman attempt to dance! The result is, that an Ophelia might say, with more reason, of modern ladies, than she did of Hamlet's intellect, 'tis 'sweet belles jingled out of tune.' Aye! and out of time too. There is no dance comparable in elegance to the old German waltz; but both polkas, and even those aimless and dreary affairs, quadrilles, are more graceful than the waltz in fashion. Byron wrote satirical verses upon the old waltz. What would he have written upon the new?"

A DUTCHMAN ON SHAKSPEARE.—Such is de powers of de Shakspeer dat I vunce saw de plays acted in English languish in Holland, when der vas not von person in all de house but myself cound understand it; yet der was not a person in all dat house but vat vas in tears; dat is, all crying, blowing de nose, and weep very mooch; could't understand von vord of the play, yet all weeping. O, de powers of de Shakspeer!

### "I WANDER'D BY THE BROOKSIDE."

(New edition.)

I'm thinking of the time, Kate,  
When, sitting by thy side,  
And, shelling beans, I gazed on thee,  
And felt a wondrous pride.  
In silence leaned we o'er the pan,  
And neither spoke a word,  
But the rattling of the beans, Kate,  
Was all the sound we heard.  
Thy auburn curls hung down, Kate,  
And kissed the lily cheek;  
Thy azure eyes, half filled with tears,  
Bespoke a spirit meek.  
To be so charmed as I was then,  
Had ne'er before occurred,  
When the rattling of the beans, my Kate,  
Was all the sound I heard.  
I thought it was not wrong, Kate,  
So, leaning o'er the dish,  
As you snatched up a lot of beans,  
I snatched a nectared kiss.  
But a sudden shower my eyes made blind,  
And I neither saw nor stirred;  
And the rattling of the beans, Kate,  
Was all the sound I heard.

## Exhibitions, &amp;c.

(Continued.)

**ROYAL COLOSSEUM, Open Daily.**

Admission, One Shilling.—Under the management of Dr. Bachhoffner, F.C.S.—Patrons, Her Majesty the Queen, and H.R.H. the Prince Consort.

Great success of the new Musical and Pictorial Entertainment entitled *An Hour at the Antipodes*, by Mr. George Buckland.

Morning Exhibition commencing at 12. On Monday, Wednesday, and Friday, Mr. Geo. Buckland's Entertainment of the *HALLS and MANSIONS of the ENGLISH NOBILITY*.

On Tuesday, Thursday, and Saturday, the Musical and Pictorial Entertainment, entitled *AN HOUR AT THE ANTIPODES*, at 2.50. Dissolving Views, Colossal Panorama of London by Day, Conservatories, Fountains, Classic Ruins, Stalactite Caverns, Swiss Cottages, and stupendous Mountain Torrent, discharging 90 tons of water per hour. Grand Diorama of Lisbon, at 4.30 p.m., &c.

Evening Exhibition, commencing at 7. Mr. Geo. Buckland's Musical Entertainment, at 8. Promenade Concerts at 9 o'clock. Vocalists—Miss Susanna Cole, Miss Clara Fraser, and Miss Julia Bleaden. Colossal Panoramas of London by Night, Swiss Cottages, and stupendous Mountain Torrent, brilliantly illuminated by the Electric Light; Conservatories, Fountains, and Classic Ruins, Stalactite Caverns, and Grand Diorama of Lisbon, before and after the Great Earthquake, with startling effects, at 10.15.

Children under Ten years of age and schools, half-price.

**WELLINGTON MONUMENT,**

Westminster-hall. The EXHIBITION of MODELS for the WELLINGTON MONUMENT. Westminster-hall, is OPEN to the public, free, THIS DAY. Clarke's descriptive catalogue may be had at the entrance, price 6d.

**THE ROYAL POLYTECHNIC is OPEN**

from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

New Lecture by J. H. Pepper, Esq., on *AQUARIUMS, or OCEAN and RIVER GARDENS*; illustrated with numerous specimens.

New Lecture by Mr. King, on *THE ATLANTIC TELEGRAPH CABLE* on board the *Agamemnon* and *Niagara*.

Great Increase of the *DISSOLVING VIEWS* and *PANORAMAS*, illustrating *CHINA* and the Localities of the present *WAR*, &c., with an interesting *LECTURE* on the "*MANNERS and CUSTOMS of the CHINESE*," by A. E. Spencer, Esq.

Stevens's Eighty new Cosmoramas and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Montanari's Art Wax-Work, &c., &c.

Exhibition daily, at One and half-past Seven, of interesting objects, including *IMPURE LONDON THAMES WATER*, in the far-famed Polytechnic Oxy-Hydrogen Microscope.

**FALLS OF NIAGARA, daily, from 10**

to 5, at 90, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE. —Lloyd, Brothers, and Co.

**LYCEUM THEATRE ROYAL.**

PROFESSOR ANDERSON, GREAT WIZARD OF THE NORTH, in a re-modelled form of his celebrated ENTERTAINMENT of Magic and Mystery, produced as *A NIGHT IN WONDER-WORLD*, with Novel Experiments, Extraordinary Surprises, and Scenic Accessories never before introduced. The entirely new Magical Effects produced by the Dial of the Thoughts, the Hercules Traction, the Thaumaturgic Hat-box, and other recent additions to the repertoire of Wonders, render the entertainment doubly as mysterious and a hundredfold more astonishing than in the form when presented at the same Theatre in 1855, for nearly one hundred and fifty successive nights. Private boxes, £2 2s., £1 10s. 6d., and £1 1s.; stalls, 4s.; dress circle, 3s.; upper boxes, 2s.; pit, 1s.; gallery, 6d.; no half-price. Doors open at half-past 7, commence at 8. The box-office now open under the direction of Mr. E. Chatterton, jun., daily, from 11 till 4. Private boxes and stalls may be secured at all the public libraries.

## GRAND FETE,

**THIS DAY, at the CRYSTAL PALACE,**

for the *EARLY CLOSING ASSOCIATION*, with special attractions. Doors open at Ten. Admission, 1s.; children half-price.

JOHN LILWALL, Hon. Sec.

35, Ludgate-hill. \* \* It is hoped the friends of the Society will do their utmost to secure a large attendance. It is especially solicited and trusted that employers will, with their usual kindness, lend their valuable co-operation.

**PHOTOGRAPHIC SOCIETY.**

Now Open, the *FOURTH ANNUAL EXHIBITION* of the *PHOTOGRAPHIC SOCIETY*, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East. —Admission, 1s. Catalogue, 6d.

**EXHIBITION OF PHOTOGRAPHY.**

Mr. MAYALL'S GALLERY of PHOTOGRAPHIC PORTRAITS of eminent men OPEN daily for public inspection. The exhibition contains Mr. Mayall's newly patented ivory photographic miniatures, life-size pictures, and photographic portraits of every size and style. Many of Mr. Mayall's sitters having honoured him with permission to include copies in his exhibition, he is enabled to form a gallery of great interest. Among others will be found the Duke of Cambridge, Prince Frederick William of Prussia, the Prince Regent of Baden, Prince Edward of Saxe Weimar, Prince Leiningen, Duke of Argyll, Duke of Newcastle, Lord Palmerston, Lord Campbell, Lord Parnham, Lord John Russell, the Earl of Aberdeen, the Earl of Clarendon, Lord Lyndhurst, Lord Cranworth, Sir George Grey, the Bishop of Oxford, Bishop of Winchester, Bishop of Ripon, the New Members of the House of Commons, the Celebrities of the Royal Academy, and the Military Commanders, photographed by Mr. Mayall for Her Majesty, &c.

**CHARLES OKEY's Parisians at home.**

—Paris—Baden—Wildbad—Piano—Burlesque and Rough Sketches. Wednesday and every evening, except Saturday, at 8; Tuesday and Saturday mornings at 2½. Seats, 1s.; stalls, 2s.—Lowther Arcade Rooms, Adelaide-street, Charing-cross.

**ART UNION OF GLASGOW.**

The EXHIBITION of the PRIZE PAINTINGS is NOW OPEN, at the Gallery of the Old Water Colour Society, 5A, Pall-mall east. Admission free, except on Fridays, when the charge will be 1s. each.

ROBERT ALEXANDER KIDSTON,  
Acting Secretary.

**ARCHITECTURAL EXHIBITION,**

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

**MIDDLE ROSA BONHEUR's great**

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

**THE FASTEST SHIP IN THE WORLD**

in the Thames.—The celebrated Black Ball clipper, LIGHTNING, belonging to Messrs. James Baines and Co., of Liverpool, and sister ship to the *James Baines* and the *Champion of the Seas*, recently inspected and so highly eulogized by Her Majesty the Queen and Court at Portsmouth, has arrived in the Thames, to embark troops for India. While lying off Gravesend, the *Lightning* will be thrown open to PUBLIC INSPECTION for a few days, and a charge of 1s. admission will be made, the receipts to be given to the wives and families of the soldiers who sail in her. The *Lightning* is 5,093 tons register (3,500 tons burden), 243 feet long, and 44 feet wide. She is the fastest ship in the world, having made the passage from Melbourne to Liverpool in 63 days, when her speed during the whole voyage (round Cape Horn), a distance of 15,000 miles as the crow flies, averaged 19 miles an hour. On the 27th of February, 1855, she ran 19 miles per hour for 24 consecutive hours, and from the 28th of June to the 4th of July, 1856, her hourly consecutive speed averaged 15 miles.

**THE BATTLE OF BALACLAVA—**

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

**FLEMISH SCHOOL of PAINTING.**

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

**MOSCOW.—BURFORD's PANORAMA**

IS NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

**INDIA.—Russian Life and Scenery.**

Great Globe, Leicester-square.—New DIORAMA of RUSSIA, at 3 and 8. Diorama of INDIAN LIFE and SCENERY, at 12 a.m. and 6 p.m. Admission to the whole building, 1s.

**BURFORD's PANORAMA.—SIERRA**

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each 1s. Open from 10 till dusk.—Leicester-square.

**ADAM and EVE, by J. Van LERIEU.**

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW free) at 60, St. Paul's churchyard.

**THE ZOOLOGICAL GARDENS,**

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

**Theatrical Announcements.****THEATRE ROYAL, HAYMARKET.**

THIS EVENING. In consequence of the brilliant reception given to Mr. T. P. Cooke, and his great attraction on his return to the stage, he will appear for a few nights more in his original character of William, in the late Douglas Jerrold's drama of *Black-eyed Susan*. The performances to commence every evening at 7, with the new and greatly successful comedy of *VICTIMS*: Characters by Mr. Buckstone, Mr. Howe, Mr. W. Farren, Mr. Rogers, Miss E. King, Miss M. Oliver, Mrs. Forster, &c. After which, the drama of *BLACK-EYED SUSAN*. William, Mr. T. P. Cooke; Gnatbrain (as originally performed by him), Mr. Buckstone; Doggrass, Mr. Chippendale; Jacob, Mr. Clark; Susan, Miss M. Oliver; Dolly, Mrs. E. Fitzwilliam. Concluding with a *DAUGHTER TO MARRY*.

In future the prices of admission will be—Orchestra stalls (which may be retained the whole of the evening), 6s.; no charge for booking. First price—dress boxes, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress boxes, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

**THEATRE ROYAL, ADELPHI.**

Variety and Attraction.—Mr. Wright, Mr. Paul Bedford, and Madame Celeste.—THIS EVENING, last time, *GREEN BUSHES*: with *WELCOME, LITTLE STRANGER*, and *FEARFUL TRAGEDY IN THE SEVEN DIALS*.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, August 22, 1857.